

**OPTION INTERNATIONALE DU BACCALAURÉAT  
SESSION 2016**

**Jeudi 2 juin 2016**

SECTION : BRITANNIQUE

EPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

**SUJET**

Four Hours.

Answer both Part One and Part Two.

You may answer the questions in any order.

You are advised to spend 1 hour 20 minutes on EACH question in Part One and 1 hour 20 minutes on Part Two.

*Reminder to all candidates: you will have prepared additional texts for the oral examination. You must not use any of these as the basis for an answer in this written paper.*

*Les dictionnaires sont interdits.*

## **Part One** (two thirds of total marks)

Answer **TWO** questions. The two questions may not be taken from the same section.

### **Section A: Drama**

#### **Aphra Behn: *The Rover***

1. 'Behn's female characters have complex desires and conflicted motives.' How far do you agree with this statement?
2. How does the comic interact with the serious in *The Rover*?

#### **G. B. Shaw: *Saint Joan***

1. Discuss how time is used in *Saint Joan* as a motif and dramatic device.
2. 'The happy fact about Shaw's impartiality is that he seems to be not on neither side but on both sides.' Discuss this view of *Saint Joan*.

#### **Harold Pinter: *The Homecoming***

1. 'To show emotion in Pinter's world is a weakness.' How true is this statement of *The Homecoming*?
2. To what extent does the audience feel a sense of closure at the end of the play?

### **Section B: Poetry**

*In your answer in this section you should consider carefully the effects of the writing in the poems you discuss.*

#### **John Donne: *Selected Poems***

1. 'Donne presents the most essential human experiences as exclusively male.' How justified do you find this view of Donne's poetry?
2. 'Donne's poetry is at its most effective when exploring contradictions.' How far would you agree?

#### **Alexander Pope: *The Rape of the Lock***

1. How successfully does Pope take Belinda and the reader on a journey to enlightenment?
2. 'Pope's poem exemplifies what it criticises most – artifice.' Discuss.

**W. H. Auden: *Selected Poems***

1. How does Auden use the past to explore the present in the poems you have studied?
2. 'A poet of the ordinary.' How well does this describe Auden?

**Section C: Prose**

**George Eliot: *Adam Bede***

1. To what extent does *Adam Bede* serve as a treatise on human nature?
2. In what ways and to what purpose does Eliot use comic elements in the novel?

**Pat Barker: *Regeneration***

1. 'It is his duty to get better; it is my duty to send him back.' How is the notion of duty explored in the novel?
2. How and to what effect does the novel make use of dreams?

**W. G. Sebald: *Austerlitz***

1. 'In *Austerlitz*, the past is inaccessible – but it is also inescapable.' How far would you agree with this view of the novel?
2. How, and how effectively, does the ending of *Austerlitz* resolve the issues and ideas of the novel?

## Part Two: Critical Appreciation (one third of total marks)

Answer **ONE** question.

1. Write a critical appreciation of the following poem, '*The Call*' by Charlotte Mew, a British poet who died in 1928. In your answer, pay particular attention to the poet's use of voice and tone, imagery and poetic effects.

### The Call

From our low seat beside the fire  
Where we have dozed and dreamed and watched the glow  
Or raked the ashes, stopping so  
We scarcely saw the sun or rain  
5 Above, or looked much higher  
Than this same quiet red or burned-out fire.  
Tonight we heard a call,  
A rattle on the window pane,  
A voice on the sharp air,  
10 And felt a breath stirring our hair,  
A flame within us: Something swift and tall  
Swept in and out and that was all.  
Was it a bright or a dark angel? Who can know?  
It left no mark upon the snow,  
15 But suddenly it snapped the chain  
Unbarred, flung wide the door  
Which will not shut again;  
And so we cannot sit here any more.  
We must arise and go:  
20 The world is cold without  
And dark and hedged about  
With mystery and enmity and doubt,  
But we must go  
Though yet we do not know  
Who called, or what marks we shall leave upon the snow.

2. Write a critical comparison of the following passages. Passage (a) is from the autobiography of the English art critic and thinker, John Ruskin, written between 1885 and 1889. The poem (b) is by Henry Wadsworth Longfellow, a nineteenth century American poet. In your answer compare carefully the tone and techniques adopted by the writers as they describe the River Rhone flowing from the Alps to the sea.

- (a) For all other rivers there is a surface, and an underneath, and a vaguely displeasing idea of the bottom. But the Rhone flows like one lambent\* jewel; its surface is nowhere, its ethereal self is everywhere, the iridescent rush and translucent strength of it blue to the shore, and radiant to the depth.
- 5 Fifteen feet thick, of not flowing but flying water; not water, neither, - melted glacier, rather, one should call it; the force of the ice is with it, and the wreathing of the clouds, the gladness of the sky, and the continuance of Time.
- 10 Waves of clear sea are, indeed, lovely to watch, but they are always coming or gone, never in any taken shape to be seen for a second. But here was one mighty wave that was always itself, and every fluted swirl of it, constant as the wreathing of a shell. No wasting away of the fallen foam, no pause for gathering of power, no helpless ebb of discouraged recoil; but alike through bright day and lulling night, the never-pausing plunge, and never-fading flash, and never-hushing whisper, and, while the sun was up, the ever-answering glow of unearthly aquamarine, ultramarine, violet-blue, gentian-
- 15 blue, peacock-blue, river-of-paradise blue, glass of a painted window melted in the sun, and the witch of the Alps flinging the spun tresses of it for ever from her snow.

\*lambent – shining gently

(b) **To the River Rhone**

Thou Royal River, born of sun and shower  
In chambers purple with the Alpine glow,  
Wrapped in the spotless ermine of the snow  
And rocked by tempests!--at the appointed hour  
5 Forth, like a steel-clad horseman from a tower,  
With clang and clink of harness dost thou go  
To meet thy vassal torrents, that below  
Rush to receive thee and obey thy power.  
And now thou movest in triumphal march,  
10 A king among the rivers! On thy way  
A hundred towns await and welcome thee;  
Bridges uplift for thee the stately arch,  
Vineyards encircle thee with garlands gay,  
And fleets attend thy progress to the sea!